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CORRELATING DANCING WITH SOCIAL STUDIES  
IN GRADES FOUR TO SIX


by

KATHLEEN GRAY LARSON

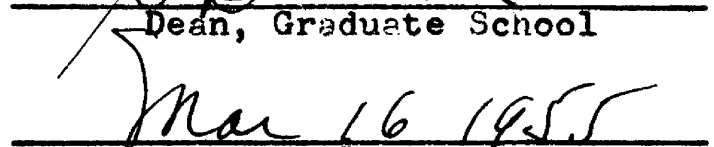
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## CHAPTER I

### THE PROBLEM AND DEFINITIONS OF TERMS USED

This paper is written with the purpose in mind for helping the classroom teacher who has had little experience or background in teaching folk dancing in the intermediate grades. It has attempted to set forth the importance of the folk dance in education with a view of enhancing its use in the public school program. It should also be useful for students in teacher training institutions, particularly those preparing teachers of elementary education and physical education, and a helpful reference for teachers in service.

This paper presents a brief history of dancing, its objectives in education, and how to correlate it with the Social Studies program. Many teachers have wanted to teach folk dancing but have felt they were not capable. In this study, the dances and music are presented with instructions to help correlate these dances with the Social Studies program, and to make the subject more interesting to the pupils of the intermediate grades.

The correlation possibilities of the folk dance are many and give it considerable educational importance. Many physiological, social, and recreational values grow out of its practice.

Importance of the study. Social Studies lend themselves in an interesting manner to correlation with folk dance-

ing. Since folk dancing grew out of the manners and customs of a primitive community at a time when it was evolving as a folk and gradually becoming a nation, it should not be difficult to point out the intimate relationship that exists between the dances and the character and mores of a people.

In the intermediate grades, there is a physiological change beginning which influences the behavior of boys and girls toward each other. The rhythmic activity is of equal importance to the growth and development of boys as well as girls and, for this reason, the program of activities should be planned for both sexes. The reaction of the sexes toward each other is extremely important at this age level and is a constant challenge to the teacher. It is the duty of teachers to help these children work together in this phase of studying. They will work together as well as play together.

Definition of terms used.

1. Allemande Left. All the dancers face their corners. they give their left hand to the left hand of the corner and walk around the corner. Returning to place, they drop the corner's hand and face their own partner. This is usually followed by the grand right and left.<sup>1</sup>

2. Balance Partner, Balance Corner Lady. Face partner or corner girl, right hands joined, and held shoulder level.

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<sup>1</sup>Richard Kraus, Square Dance of Today (New York: A.S. Barnes and company, 1950), pp. 9-10.

Step forward on left foot and step back on right.

3. Circle. All eight dancers join hands and walk to the left, with a light springy step. This is a walking step, not a skip, slide or hop. Usually they walk to the left, clockwise, for eight steps; and then back to the right, counter clockwise, for eight steps; bringing them back to their home positions.

4. Clockwise. To move clockwise means to move in the same direction in which the hands of the clock move.

5. Counter clockwise. To move counter clockwise means to move in the opposite direction in which the hands of the clock move.

6. Do-Si-Do. Facing their partners, each dancer walks forward. He goes around his partner and returns to place. Both the boy and girl move at the same time, and do not turn as they walk around. They pass right shoulders as they move forward and go past each other. They pass left shoulders as they walk backwards to place. Arms may hang loosely at sides, or may be crossed in front of the dancer.

7. Elbow Swing. A variety of swing that may be done as part of certain squares is the elbow swing. The two dancers link right elbows and swing in a clockwise direction , either with a walking step or a buzz step.<sup>2</sup>

8. Gallop. The gallop is done to a 6-8 rhythm.

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<sup>2</sup>Ibid., p.11.

Leap forward lightly on the right foot (counts 1, 2); draw left foot up to right (count 3); leap forward again with the right foot leading (4, 5); draw left foot up to right (6). Continue this step, always leading with the same foot.

9. Grand Right and Left and Your Corner. Partners progress around circle in opposite directions, boys counter clockwise, weaving in and out of circle as they go.

10. Honor Your Partner. To honor one's partner or opposite means to curtsy or bow to him or her.

11. Inside Hands. When the couples are in a double circle facing clock wise or counter clockwise holding the inside hand of each, the position is known as inside hands.<sup>3</sup>

12. Ladies Chain. Two couples stand facing each other, at least four or five feet apart. As the two boys remain in place, the two girls walk forward. They give right hands to each other and walk past each other, passing right shoulders. After they have passed each other, they drop right hands. They then give left hands to the opposite boy. He takes the girl's hand in his left hand, and turns the girl, with his right arm around her waist. They turn as a unit; he steps backward and she steps forward, in a continuous smooth motion. The girls now face each other again and chain, then turned into place by their partners. It takes eight full steps to

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<sup>3</sup>Richard Kraus, Square Dance of Today (New York: A.S. Barnes and company, 1950), pp. 9-10.

do the chain and the turn, and eight more steps for the girl to chain back and be turned by her partner.

13. Minuet Step. One minuet step consists of four walking steps and a point of the toe. Two measures of music are needed for one minuet step.

14. Opposites. These are couples facing each other. The head two couples are the first and third couples. The side two couples are the second and fourth.

15. Partners. Partners stand side by side in the square formation. The boy on the girl's left is her partner. The boy on her right is her corner. The first girl and the second boy are corners. The first boy and the fourth girl are corners.

16. Polka Step. To  $2/4$  count these steps are taken: Hop on the left foot. Step forward on right foot. Close the left to the right foot. Step forward on right foot. This hop-step close-step is the basic polka step, and is done with the left foot and then the right leading alternately.<sup>5</sup>

17. Promenade. Each couple faces to the right and walks in a counter clockwise direction around the square, until they reach their home position. They may hold hands in skating grip with arms crossed in front. Or, in the butterfly position, the boy's right arm is placed behind the girl, holding her right

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<sup>5</sup>Ibid., pp.10-11.



hand high, as his left hand holds her left hand in front.

18. Reel. To do this the couple who is in the center joins right hands and walks around each other, one and half times.

19. Right and Left Through. Two couples stand facing each other, arms hanging at sides. They walk toward each other, and pass right through the opposite couple in this way, the boy walks on the outside, passing right shoulders with the opposite girl. Each girl walks between the opposite couple, passing right shoulders with the opposite boy. After they have gone through, the boy turns his partner with the same turn as in the ladies chain, so the couples are facing each other again, with the girl on her partner's right. Then they do the right and left back, turn, and are back in place.

20. Sashay. When the sashay is executed with a partner, they are face to face, both hands held at shoulder level, arms extended sideways. Both partners slide, slide, slide together to the side. When executed alone, slide past partner to next place as designated by call.

21. Set. This means each group of four couples are dancing together.

22. Skating Position. Partners stand side by side with hands joined in front of them, the lady's right hand in her partner's right, and her left hand in his left.

23. Square. The square set is composed of four couples

standing on the sides of a hollow square, facing in toward the center. Each couple is on one side of the square, with its back parallel to one of the walls of the room. The boy is on the left in the couple; his partner stands on his right side. The distance across the set is about eight or nine feet.

24. Star. This is usually done with four persons, either two couples, or four boys or four girls. All four dancers put their right hands in the center and walk around in a clockwise direction. At the caller's command, they turn, put left hands in, and walk in the other direction, in most star sequences. The hands may rest in the center, one on top of another, or they may each grip the wrist of the person in front of the dancer. The star is sometimes called a mill.

25. Station. The couple's station describes its position in the set. The couples are numbered in a counter clockwise direction. The first couple generally stands with its back to the caller and the music. The second couple is on the first couples right; the third couple faces the first, and the fourth couple is on the first couple's left.

26. Swing. The swing is probably the best known simple action, and the one that is the most fun to do. The most common swing is the buzz step. (The feet forward with the outside of the foot almost touching the other person's foot. Then pushing steadily with the left foot, which is kept back, and pivoting with very short steps on the right foot, which is kept forward and on the floor, they begin to swing).

27. Waltz. The man steps forward left (count 1), steps to the side right (count 2), closes left foot to right (count 3); then he leads with the right foot (1), steps to the side left (2), and closes right foot to left (3). This 3-count step continues, alternately leading with the left and right foot. (The lady of the couple starts with the opposite foot, and moves in the opposite direction from her partner: i.e., when he steps forward left, she steps back with the right foot.) Partners should turn as they waltz.<sup>6</sup>

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<sup>6</sup>Ibid., p. 9.

## CHAPTER II

### OBJECTIVE OF EDUCATION

The main purpose of education in any form of society is to prepare the members to perpetuate, maintain, and advance the social order in the most efficient and desirable manner.<sup>1</sup>

Rhythm is a basic aspect of nature. All peoples of the earth manifest rhythm; all animals show it; indeed all of nature portrays rhythm in the return of seasons, the growth of crops, and the change of ocean tides. The young child has an inner impulse for rhythm that manifests itself in movement; but, because in immaturity the muscles are not fully developed and not under the full domination of the will, a child's movements lack the balanced, regular cadence of rhythm. As the muscles develop and control is established, the movements become more rhythmical. When greater co-ordination of the muscles is acquired, the whole body may be used in movement expressive of the child's emotions. The natural rhythmic activity must be encouraged in the elementary school child because of the many benefits, emotionally and physically, derived from it.

In the Social Studies, the student becomes acquainted with the various peoples of different countries. He studies their way, cultures, and religions.

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<sup>1</sup>Leslie W. Irwin, Curriculum in Health and Physical Education (St. Louis: The C.V. Mosby Company, 1951), p. 28.

Teaching the dances of these various studies of people and their way of life makes the whole country seem more real and interesting to the student. He actually participates in the study and takes an active part and studies the costumes and music of these people.

In music are found these principles; nationality, form, color, and an endless variety of expression, either poetic or descriptive. Because music expresses all of these principles, a direct appeal to the heart of everyone is made. For this reason, music is known as the universal language.

The deepest feelings of man's heart and life are reflected in music. These are expressed through one of the three elements or component parts of musical composition, rhythm, melody, and harmony which emphasize the fundamental principles to be recognized when one is listening to music.

Rhythm has been compared to the pulsation of the blood in the human body. Such pulsation is accelerated or retarded by the emotions; so, must the rhythmical life and expression change according to the character that it is the nature of music to represent.<sup>2</sup>

In the Social Studies curriculum in grades four through six, the students will be studying Europe, Africa, and America. The main objective of this kind of study would be to acquaint

the students with the neighbors thus giving them a better understanding of the world and the relations of trade.

The teaching of dancing with Social Studies would better acquaint the students with the people and their customs. Frequently it is found that the most popular of these dances are descriptive of the occupations and festivities of the people. The guiding principles and methods of these various dances will be presented later in this paper.

The folk dance fits into the curriculum of the public schools. It serves mental, social, aesthetic, cultural, biological, and health ends of education. First, the dance is related to so many other subjects with which the child is concerned in school, this may form the core for diversified correlation. Second, its technique, if we may apply that term, is well within the scope of the child's ability, and is a natural form of technique. There is nothing artificial about the folk dance. Third, the interpretation of the meaning of the dance is within the comprehension of children and within their emotional experience. Fourth, it is a significant socializing force. Because of these facts, the dance deserves an important place in the curriculum.

Folk dances have come to America from many nations. Each nation that came to American shores made its contribution. To know something about the folk customs and traditions of the nation, enriches the child's experiences, quickens his imagination, and enables him to interpret the spirit of the dance.

Social Studies, also, lend themselves in an interesting

manner to correlation with folk dancing. Since folk dancing grew out of the manners and customs of a primitive community at a time when it was evolving as a folk and gradually becoming a nation, it should not be difficult to point out the relationship that exists between the dances and the character and mores of a people.

Dances chosen to illustrate the custom or temperament of a nation should be performed as they are danced by the people of that nation. To do this the description of dances for education purposes should be authentic.<sup>3</sup>

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<sup>3</sup>Emil Rath, The Folk Dance in Education (Minnanapolis: Burgess Publishing Company, 1946), p. 5.

## CHAPTER III

### HISTORY OF DANCING

Dancing has an interesting and varied pattern throughout history. The dancing of today adds colorful threads to the design. Man has always danced and always will. Like music, art, poetry, and literature, dancing is one of the arts that will live forever.

Knowing the history of any subject gives one a better understanding. In tracing history of dancing from its earliest beginnings in primitive times to its present-day status as a part of the curriculum in the modern school gains more appreciation.

Every race of people has had some form of rhythmic expression that has varied in concept through the ages. It had its earliest beginnings in primitive times as a spontaneous expression of the feelings of the people and was not a form of entertainment as was true in later years. The dances of primitive people were ritual acts performed by the whole group with no division between performers and audience.<sup>1</sup>

The word "dance" seems to come from the French word "danse" and is of obscure origin. It is connected with the High German Word "danson" meaning "to stretch."

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<sup>1</sup>Grace Fielder, The Rhythmic Program For Elementary Schools (St. Louis: C.V. Mosby Company, 1952), p. 18.



Sachs says, "The dance is the mother of the arts. Music and poetry exist in time; painting and architecture in space, but the dance lives at once in time and space."<sup>2</sup>

Primitive people had not learned enough about musical tones to compose songs or develop even the simplest tools for expressing ideas in writing, painting, or sculpture, they relied upon dancing for the expression of their ideas. Sometimes the expression was one of joy, or thankfulness for food, rain, and sun. The primitive dances were closely associated with prayer. These people believed the dance had magical power which could make the sun shine, the rain fall, or assure them success in the hunt. They also believed it had the power to cure the sick and destroy enemies.

The dancing of primitive times interpreted different phases of the life of the individual and could be divided, according to H'Doubler, into three main groups: The religious dances, the dramatic presentation of love and war, and the imitative dances of animals, forces of nature, and gods. Tribes welcomed the newborn child with a dance. Each new development of his life, the coming of age, his marriage, and his death was an occasion for a special dance. In these early days, dance gained its major importance from its function as an important part of the social and religious life.

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<sup>2</sup>Curt Sachs, World History of the Dance (New York: W.W. Norton and Company, 1937), p. 3.

With the approach of civilization, man learned other means than dance for the communication of feelings--dance was no longer a primary means of expression. It continued, however, as one of the fine arts in the expression of thought and emotion. In the ancient period of history, dance was a part of the Egyptian and Greek culture. In a reference regarding the dance of Egypt, the use of dance in religious ritual was recorded in carvings of six thousand years ago. Dancers and musicians were depicted in their paintings. At the height of the Egyptian civilization the priests performed in secret the "Dance of the Stars." Women dancers were connected with the temple; and each year a festival was held in which the legend of the death and resurrection of the god, "Osirus," was re-enacted with dramatic dancing.

During this period, the philosophers of Greece taught the dance to pupils for its effect on the body and mind. They felt it was a means of giving soldiers fine carriage, agility, and health. As far back as six thousand years ago in Greece, there were spectacular dances for the theater and dramatic dances concerned with the enactment of legends. There were dances for every religious occasion and for the training of soldiers. It was in Greece that the first form of musical accompaniment was used.<sup>3</sup>

Among the famous Greek philosophers who favored dancing

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<sup>3</sup>Ibid., pp. 20-22.

was Aristotle, who said the dance was valuable because it mirrored the manners and actions of the men of various periods.

The human race advanced in many ways during the ancient period. Music and poetry spread widely, yet the need for dancing continued to be felt. In some periods of history, dancing was favored by the church; at other times, the opinion of the church was reversed. The early Christians favored religious dancing; but the extremists gradually regarded it as unsuitable to the solemnity of the church, and in 744 a papal decree abolished all dancing in churches.

The decline of the ancient civilization was marked by the fall of the Graeco-Roman Culture. The transformation of the Roman Empire into a Christian Empire effected a complete change in the philosophy of mankind. The social values and moral concepts were greatly changed. With Christianity, the emphasis was transferred from this world to the world after death; and sharp distinctions were drawn between good and evil, mind and body, spirituality and sensuality. Anything calling particular attention to the body was considered sinful, and for that reason dancing was frowned upon. At this time, folk dances, a term used to designate the dance forms of the peasant classes, became a part of the already existing forms of dance.<sup>4</sup> The church banished the professional stage as a form of entertainment at this time, but the church was not able to completely abolish the

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<sup>4</sup>Ibid., pp. 23-24.

folk dances.

During the Middle Ages, Continental Europe presented a most highly unified culture pattern. It was in this period that dancing began to emerge as an art and as a form of entertainment. The ballet emerged as a new type of dancing during this period. It consisted of a plot or story expressed through dancing, combined with music, settings, and costume. The first ballet performance was the "Ballet Comique de la Reine" given in Paris at the Court of Henry II and Catherine de Medici in 1581. Ballet reached its peak during the reign of Louis XIV when he became so interested that he founded a school for the training of dancers.<sup>5</sup>

An important development at this time was the establishment of the Paris Opera and, in conjunction with it, an Academy of Music and Dance. Here, the first professional dance troupe was organized which performed as a regular part of the Paris Opera.

Duggan, Schlottmann, and Rutledge describe one of the most interesting and colorful festivals in history, the May Day, which reached its peak of popularity during the Middle Ages. This celebration had its origin in both the Druidic rites of the early Celts in the northern sections of the islands, Ireland, Scotland, and Northern England, and in the pagan Roman Floralia

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<sup>5</sup>Anatole Chujoy, The Dance Encyclopedia (New York: A.S. Barnes and Company, 1949), pp. 229-30.

introduced to the Anglo-Saxons of Southern England, at the time of the Roman invasion of those countries. The celebration began with expeditions to the woods to gather boughs and flowers to decorate houses and shops and to get the tree that would be used as the Maypole. The Maypole was set up usually in the center of the village and decorated with flowers and ribbons. The May Queen was crowned, and the day was spent in dancing and competitive sports. In many places, this delightful custom is still observed.

The Renaissance period in history was characterized by a thirst for knowledge, learning, and culture. The transition from the Middle Ages to modern times began in Italy in the fourteenth century and swept over Europe in the fifteenth and sixteenth centuries. Instrumental music, instead of singing, became the popular form of accompaniment for dancing. The dances of this period were varied; some were lively and gay. The minuet and gavotte were popular at this time.<sup>6</sup>

Mixed-couple dancing was first noted in the Renaissance period, and Sachs<sup>7</sup> gives an account of its beginning. In tribal dances of the basic cultures, the dances were either performed by men alone or women alone. In the high monotheistic religions--Judaism, Christianity, and Islam--the mixed dance was either strongly disapproved or forbidden. The rabbis of the Middle Ages permitted only husband and wife, brother and

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<sup>6</sup>Duggan, Schlottmann, and Rutledge, The Teaching of Folk Dance (New York: A.S. Barnes and company, 1943), pp. 89-90.

sister, and father and daughter to dance together. In 1665, at the arrival in Symrna of the iconoclastic Sabati Zewi, the false messiah, men and women danced together for the first time.

In the period following the French Revolution, Italy replaced France as the dance center of Europe. Here, the Imperial Academy of Dancing and Pantomine produced teachers, dancers, and choreographers who ushered in the age of the romantic ballet in Europe. Along with the development of the ballet, the folk dances became a vital and expressive art and each generation learned from the preceding one. The art of dancing developed quickly during the seventeenth and eighteenth centuries.

Dancing was developing its many forms in the West, yet the East also was developing its forms of dance. The ritual dances and mimetic dances were a part of the lives of the people in India, China, and Japan. As far back as the fifth century A.D., the rules of Indian dance had been set down in the Natya Sastra of Bharata and the Aohinaya Darpona of Nandikesvara, rules which have governed the classic dance of India ever since. The dance of the East is far more integral part of living than it is in the West. It is an expression of worship, a highly developed, royally patronized stage art.

Dancing was also a part of life in America from the earliest beginnings. The first dances were those of the

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<sup>7</sup>Curt Sachs, World History of the Dance (New York: W.W. Norton and company, 1937), pp. 174-175.

Indians and were usually performed around the campfire in solicitation to the gods for rain or sun, for deliverance from illness or pestilence, and for success in warfare. During the Revolutionary years, singing games and folk dances were very popular with the Colonists.

A little more than fifty years ago, a new kind of dance came into existence. Although it was first called "Natural Dance", it later evolved into the "Modern Dance" of today. This new kind of dance differed from ballet in that it had no set vocabulary of movement. Isadora Duncan and Ruth St. Denis were the first leaders of what we term as "Modern Dance." St. Denis found materials in the ritual dances of the Orient and Duncan found inspiration in the dances of Greece. Then came such leaders as Mary Wigman in Europe and Martha Graham, Doris Humphrey, and Hanya Holm in America to expand and clarify the principles of modern dance.<sup>8</sup>

The social dancing of today had its roots in the primitive dances of the past. The beginning of social dancing is usually considered to be the dances performed by couples and having no pantomimic themes. These were mentioned earlier as having their beginning in the Renaissance period. The social dances of the sixteenth century were usually danced in a ring and were quite lively. In contrast to these, were the social dances of the seventeenth century which were of a more dignified

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Anatole Chujoy, The Dance Encyclopedia (New York: A.S. Barnes and Company, 1949), p. 240.

nature. The English country dance, which had become popular, found its way into France and became the "contradanse" of the eighteenth century. The Quadrille form was used in the dances of the nineteenth century. The polka was first introduced in 1840. "Stemming from the sixteenth century volta was the waltz which spread like a contagion, and in many forms has dominated the ball-room floor for over a hundred years."<sup>9</sup>

In the social dancing of the twentieth century, each couple danced its own steps and pattern with no particular relation to the other couples on the floor. Social dancing is greatly influenced by the syncopated popular music.

The first professional dancers in America were Irish clog dancers. There has been a fusion of the clog dances with the shuffles of the Negroes when adapted to the stage was called "buck-and-wing." They were especially popular in vaudeville and musical comedy.

Folk dancing has been included in the program of some schools and playgrounds of America since 1905. The American Folk-Dance Society was established in 1916 to study, encourage, and preserve the folk dance of the races in America and to teach and popularize those especially adapted for general use. It also serves as a clearinghouse for authentic information on the subject. The 1940's have been characterized by much interest and enthusiasm in the folk dancing. This folk dancing includes

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<sup>9</sup>Grace Fielder, The Rhythmic Program For Elementary Schools (St. Louis: C.V. Mosby Company, 1952), p. 18.



various forms: square dancing, play-party games, and singing games.

During the last quarter of a century, educators have begun to feel that dancing should be a part of a well-rounded educational program for all children. The numerous values of the dance in education are being recognized, such as the contribution to the mental, social, and physical health of the child. The dance has fared better in the colleges and universities than it has in the elementary and secondary schools. It is steadily making headway in the school system.

Some of the types of dancing existing in America today are: ballet, modern dance, social dance, tap and soft-shoe, and folk dance. The types of dances that have gained rapidly in popularity in the schools during the past ten years are modern dance and folk dance.<sup>10</sup>

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<sup>10</sup>Curt Sachs, World Book of the Dance (New York: W.W. Norton and Company, 1937), p. 3.

## CHAPTER IV

### PROCEDURES OF TEACHING FOLK DANCING

There are four steps in teaching folk dances summarized from Emil Rath.

(A) Nationality and origin: The children should be informed about the manners and customs of the nation from which the dance comes, its meaning, and its origin if these are available. This information helps children to grasp the spirit of the dance. Moreover, it makes it possible to further correlate the dance with Social Studies, festivals, or pageants if desired by the teacher.

(B) Rhythmic steps and step combinations: Determine whether any of the activities of the dance are unknown to the children. If so, it is best to present them as the writer will state further in this chapter in the presentation of steps. If not, children are ready to begin the dance.

(C) Formations and floor patterns: Sometimes it is necessary to teach these because they are strange to the children. It is done by walking the floor patterns. As soon as possible combine them with (B) above.

(D) Music of the dance: The teacher should be ready to teach the musical phases while teaching (B) and (C) above.<sup>1</sup>

As an illustration, an example will be given using the above steps in the teaching of the Crested Hen Dance.

The teacher explains that the purpose of the dance is primarily social, performed by a man and two women. The dance to be taught comes from Denmark, a country in the northern part of Europe on the coast of the Baltic Sea, closely related in culture to Norway and Sweden, her Scandinavian cousins

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<sup>1</sup>Emil Rath, The Folk Dance in Education (Minneapolis, Minn., Burgess Publishing Company, 1939), p. 12.

across the sea. The climate is cold in winter and warm in summer with frequent mists and rains because of Denmark's proximity to the sea. Agriculture and fishing are the chief industries. The peoples of Northern Europe, especially the Vikings from whom the Danes are descended, are a sturdy, spirited folk which is shown by the vigorous style of many of their folk dances. "The Crested Hen" derives its name from the fact that each woman, as she skips under the joined hands of the man and the other woman in each set of three, tries, in turn, to snatch the red stocking-cap from the head of the man and place it on her own--thus becoming a "crested hen." The basic step, a Danish skip or step-hop, is a vigorous, light one with strong elevation accented at the beginning of various phrases with a good stamp or a jump from both feet.

Through intelligent listening to music, the students are able to recognize that the mood of the accompaniment for the "Crested Hen" is gay and bright and that the quality of the music is overt, straight forward, and simple and suggests vigorous, spirited movement. They listen also to the structure of the music in terms of the contrasting parts or themes which give the dance a two-part form and in terms of the various phrases which make up each of these two parts. They listen for the basic underlying beat of the music which establishes its meter and for the accents which initiate each new phrase of music. While listening to the music the children distinguish the basic step of the dance, the Danish skip or step-hop, as it is suggested by the rhythm of the music. With the type of

presentation of a folk dance as outlined for the "Crested Hen," the students learn more than a sequence of steps, and their interest is stimulated with respect to the study of geography, history, and music as well as of folk dance--an interest which may prove enriching as it is extended into various interrelated areas.

If a specific dance involves difficult basic steps, the teacher may have the students clap the rhythm of the step with the music and practice the step at a slower tempo but always in the correct timing. He also preserves the continuity of learning basic skills by pointing out, wherever possible, the fact that new steps are made of combinations of simpler steps already learned. For the most part, the whole-part method of teaching folk dances should be used, giving an overview first and then going back to improve individual and group performance rather than breaking the dance into parts to perfect positions and steps and then carrying other parts of the dance over into the next class period. With some of the longer, more difficult folk dances, this use of the so-called whole-part method is not always feasible; but, with the shorter dances, it is both desirable and efficacious.

"CRESTED HEN"

The man in each set gets a break! He has two ladies, one on each side of him. They hold hands! The dance may be done with as many sets of three as are available.

As a "Mixer" the groups of three can separate themselves over the dance floor informally just as in any couple dance, and utilize any available floor space; or they can arrange themselves in a large triple circle, and after each complete figuration, the man in the set can move forward to the next two girls in the group in front of him, making the change without interrupting the flow of the action or music.

<u>Sing</u>	<u>And</u>	<u>Dance</u>
Part A		
Two chickens and a rooster Dancing in the barnyard. Step, hop, and Step and hop, and Step and hop again.		Each set of three join hands to form a small circle, and with a lusty stamp on the first beat of the music they step-hop to the L 8 times. Leaning away from the center of the circle and pulling back on arms, they have a lively time.
Oh, what a merry time. Just see the feathers flying, Step, hop, and Step and hop, and Step and hop again.		The same as the first action but to the R. At the end of the action the ladies release each other's hands but hold on to the hand of the man.
Part B		
Under the barnyard fence,		The lady on the man's right step-hops under the arch formed by the joined arms of the other two.
Still hopping all the while.		The man follows by turning under his own uplifted arm and still holding both the ladies' hands. He does not want to lose either of them.
Big Rooster, he loves dancing.		The lady on the L step-hops under the arch formed by the joined arms of the other two.
With his Crested Hens!		The man again turns under his own uplifted arm.

Then, back again they come,  
Still hopping all the while.  
Big Rooster, he loves dancing  
With his Crested Hens!

All of Part B action is  
repeated. There is no  
rest for the weary or the  
"crested hen" performer.

(The dance can be repeated as many times as the dancers can  
stand the pace).<sup>2</sup>

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<sup>2</sup>  
Beatrice Hunt, Sing and Dance (Chicago: Hall and  
McCreary Company, 1945), p. 42.

CRESTED HEN

Part A

Handwritten musical notation for Part A, measures 1 through 4. The notation is on two staves (treble and bass clef) with a key signature of one sharp (F#). Measure numbers 1, 2, 3, and 4 are written above the staff. The music consists of eighth and quarter notes, with some beamed eighth notes in measures 1 and 2.

Handwritten musical notation for Part A, measures 5 through 8. The notation is on two staves (treble and bass clef) with a key signature of one sharp (F#). Measure numbers 5, 6, 7, and 8 are written above the staff. The music continues with eighth and quarter notes, ending with a double bar line and repeat dots in measure 8.

Part B

Handwritten musical notation for Part B, measures 9 through 12. The notation is on two staves (treble and bass clef) with a key signature of one sharp (F#). Measure numbers 9, 10, 11, and 12 are written above the staff. The music consists of quarter and eighth notes, with some rests in the bass staff.

Handwritten musical notation for Part B, measures 13 through 16. The notation is on two staves (treble and bass clef) with a key signature of one sharp (F#). Measure numbers 13, 14, 15, and 16 are written above the staff. The music continues with quarter and eighth notes, ending with a double bar line and repeat dots in measure 16.

Costumes for Denmark

This folk costume has practicability as well as beauty of line besides being easy to reproduce correctly.

The man's cap is a wool toboggan cap, not unlike that worn in this country. Any such cap of any color will suffice.

The vest is of heavy woven wool, even though used for summer apparel. Such a sleeveless coat may be reproduced for costume purposes from flannelette dyed some desired color, or from colored muslin. A sleeveless sport sweater may be worn, if desired.

The shirt may be any soft white one, with the large flowing tie made from a strip of colored calico or percale.

Golf pants or riding breeches are suitable for the knee pants. If specially made for the occasion they should be of flannelette and very full. They fit into almost a cuff at the knee, where they meet the heavy woolen hose. The pants may be any of the usual wool colors, but dark shades are most appropriate, and browns, blues, dark greens and grays are the best.

Bright or dull colored woolen hose and black pumps or oxfords are worn. Around the upper calf of the leg garters with flowing bow ends. This need may be met with our golf garters, which are very similar in design.

The woman's costume will not be so easily assembled, practically all of it having to be made. The cap is quite well known throughout Denmark, as is also one of white which is described later. The cap is constructed much like a hood, the colored portion being of wool and the white starched front of linen, which is often renewed. It may be made of flannelette, muslin or cambric (dull side) and white muslin or cambric may be used for the white facing. Unhemmed strips of the colored goods make the strings.

Any white waist without a standing collar will do, however, if it is to be made, attention is called to the stiff standing ruffle around the neck.

The dress may be made with the bodice and skirt in one, or they may be separate and the bodice made on straight lines, but laced tight enough to pull in to the figure, thus giving it shape. It may open in the front or the back and the lacings of colored strings may be added and merely sewed in place. If the bodice is made separate, it should be long enough to cover the skirt band so that the white waist does not show.

The skirt is supposedly of wool, full and worn over several similar skirts, but for costume purposes it may be just as full and gathered into a waistband, but of cambric, flannelette or dyed muslin.

The apron or woven wool or cotton is quite characteristic and should not be left out of the costume. It may be made by painting white muslin, by sewing colored strips of cotton Japanese crepe together, or by pasting colored



crepe paper on a paper or cloth foundation. It should have a great many different colors in it, although it need not be an exact duplicate of the one illustrated.

Colored or white woolen hose and slippers with silver buckles complete the costume.<sup>3</sup>

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<sup>3</sup>Francis Haire, The Folk Costume Book (New York: A.S. Barnes and Company, 1926), p. 18.



DENMARK

Aim Of Teaching "Crested Hen": To teach children to dance the "Crested Hen", a Danish folk dance, in the proper spirit; to acquaint them with Danish customs; to develop cooperation of partner with partner and rhythmic response.

Approach: Tell the children about the dance and the province for which it is named. Link this with Danish folk lore and customs. Show pictures of Danish people; if possible, of some participating in the dance.

A folk dance can usually be taught in one period of thirty minutes if the necessary preparatory work has been done, if the floor patterns and new coordinations have been learned. This is desirable, but not absolutely necessary. Other important activities may consume a part of the period. The teaching of the dance should not be spread over more than two consecutive periods since interest may wane.

## CHAPTER V

### FOURTH GRADE UNIT IN SOCIAL STUDIES CORRELATING DANCING WITH MUSIC AND ILLUSTRATIONS INCLUDED

How people lived in Europe in the century following the discovery of America.

1. The English.
  - a. The effects of being an island nation.
    1. Much food from the sea.
    2. Climate tempered by the ocean.
    3. Many people, sailors and traders.
    4. Location: "The gateway to America."
  - b. The nature of the English people.
    1. Thrifty, a nation of traders.
    2. Persistent, not easily discouraged.
    3. Independent.
  - c. The English Dance.
    1. Instruction for the dance.
    2. Music for the dance.
    3. Costume for the dance.

The writer will give an illustration of the above outline showing how it can be used throughout the entire unit in Social Studies.

#### England

The chief political division of the United Kingdom of great Britain and Northern Ireland, occupies the southern portion of the island of Great Britain. England has a unique place among the nations. In area not much larger than New York, in importance it is one of the greatest of all countries, and its influence on the world's history has been profound. It is the center of an empire which reaches to every continent and borders on every ocean; the seat of government of this great domain, the city of London, is the largest city in the world,

if the entire metropolitan area is included.

The island of Great Britain is composed of three political divisions--England, Scotland and Wales. England lies south of Scotland, and is separated from it by the Cheviot Hills, the River Tweed, and Solway Firth. The English Channel, the Strait of Dover, and the North Sea separate England from the continent of Europe.

The area of England, exclusive of Wales, is 50,874 square miles; thus, it is between Alabama and New York. The average density of population per square mile is normally about 764, as compared with 44.2 for the United States by the 1940 census.

The English people exhibit decided racial characteristics. England's armies have taken blow upon blow, but never have they lacked the resolution to hit back, and it has been commonly said that the English soldier can fight as long as any other soldier. The English are a people who grow strong under adversity.

The people of England have excelled, too, as explorers and colonizers. That small country, with its 2,000 miles of coast line, bred a race of sailors and became the "mistress of the seas." Its people have gone as colonizers to every continent, and among its former colonies are some of the world's self-governing nations, such as Canada, South Africa and Australia.

England lies as far north as Labrador; but its climate

is tempered by the Gulf Stream; its winters are therefore comparatively mild, and its summers are cool. Dense fogs are frequent, especially in London, where they are intensified by the soot and smoke of that huge industrial center. The country enjoys an abundant rainfall, especially in the Lake District, where it is over sixty inches a year.

England is well supplied with rivers; many of them are of great importance to industry and commerce. Nearly all of these flow into the North Sea. The most important streams are the Thames, on which London is located, the Ouse and the Humber, flowing into the North Sea, and the Mersey and the Severn, flowing into waters tributary to the Atlantic.

The fisheries are important, and the larger part of fish taken by the United Kingdom is obtained off the coasts of England and Wales. The most important centers of the industry are Grimsby, Hull and Yarmouth, and nearly all of the product goes to London, which is the largest fish market in the world. Herring, haddock, cod, and mackerel are the varieties taken in largest numbers.

England contains extensive deposits of coal, iron ore, and clays; and it furnishes about three fourths of the entire mineral products of the United Kingdom. Minerals of lesser importance are copper, zinc, tin, salt, and gypsum. The coal areas extend irregularly from north to south, slightly west of a line drawn through the center of the country. The average annual coal output exceeds two hundred million tons, but this

quantity is none too great to meet the country's needs. The iron ore and limestone necessary for a flux in smelting occur in or near the coal regions. Tin is found in Devon and Cornwall.

The agricultural system in England is on a different basis from that in most other countries. The greater part of the cultivated land is owned by a comparatively small number of landlords, who parcel out their estates in small sections and rent them to tenant farmers. Since these small farms usually remain generation after generation in the hands of the same family, the system tends to develop a sense of ownership among the tenants.

The land is very fertile; and the most improved methods of cultivation are followed; yet, although about three fourths of its land is under cultivation or devoted to grazing and pasturage, England must still import a large part of its food supply, since food accounts for more than a third of its total imports every year. Wheat, barley, oats, potatoes and other vegetables, sugar beets, and fruits are the principal crops.

Stock raising is a very important branch of agriculture. England raises several famous breeds of stock, the most notable of which are the Durham and Devonshire breeds of cattle, the Cotswold and Southdown sheep, and the Berkshire pigs.

England is one of the greatest manufacturing countries in the world. The chief manufacturing centers are in the vicinity

of the coal and iron fields, extending from the center of the country northward along the western side. The most important industry is the manufacture of textiles, in which cotton and woolen goods take the lead. Manchester is the chief city of cotton manufacture and the largest center of this industry in the world. The county of Yorkshire contains the largest number of woolen mills, the center of the industry being at Leeds. The great iron foundries are found in the central counties in and about Birmingham and Sheffield, the latter city being noted for its manufacture of cutlery of all kinds. Aside from these great industries, there are numerous others, such as the manufacture of pens, pins, needles and countless other small articles and small wares. In itself each of these industries is comparatively unimportant; but when taken together, they constitute an important factor in the manufacturing industry of the country and of the world. The position which England has held for so long as a manufacturing nation is due to the presence of large quantities of coal and iron, to a temperate climate, to facilities for reaching the markets of the world and, perhaps more than all else, to the ingenuity and industry of the people.<sup>1</sup>

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<sup>1</sup>Gordon Laing, The American Educator (Chicago: United Educators, Inc., 1951), pp., 1226-1230.



### "Maypole Dance"

The most popular folk dances in England were the country dances. The "Maypole Dance" was very popular in the days of Merry England. It is symbolic of nature and also used in connection with religious rites. It symbolizes the re-birth of spring.

Directions for teaching the "Maypole Dance" are as follows:

**Formation:** A single line of partners with hands joined. The girl in the head couple leads the line in to form the circle around the Maypole.

**Introduction:**

The head girl leads the line in, and the line circles around the pole until the circle is completed by the joining of all hands. The step throughout the dance is a slow skip bringing the knee up high.

(A)

- Measures 1-8 All skip to the right sixteen skips in a single circle.  
Measures 1-2 The circle moves toward the pole with four skips (as the music is repeated).  
Measures 3-4 The circle moves toward the pole with four skips, then back to place with four skips.  
Measures 5-8 Repeat.

(B)

- Measures 1-2 With four skipping steps Couple One advances to the pole and picks up their ribbons.  
Measures 3-4 Couple One makes four skips to get back to place. On returning to place the boy and girl face each other. The girl holds her ribbon with hand held high and the boy holds his ribbon with his hand down at his side.  
Measures 5-8 Couple Two does the same. The B part of the music continues until all have ribbons.

(C)

- Measures 1-16 With walking steps or a continuation of the slow skip, all do a grand right and left figure. The boys are moving around the circle to their right and the girls are moving to their left. This will braid the Maypole ribbons. The children

continue braiding until they have gone completely around the circle two times and are back in their home places.

(D)

Measures 1-2 All face the pole and skip four skips in and drop ribbons.

Measures 3-4 All join hands and skip four skips back to place.

Measures 5-8 Repeat.

Ending

While the music of the introduction is played, the head girl and foot boy drop hands in the circle as they continue to skip. The head girl leads the line away from the pole.<sup>2</sup>

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<sup>2</sup>Grace Fielder, The Rhythmic Program For Elementary Schools (St. Louis: The C.V. Mosby Company, 1952), p. 210.

Handwritten musical score for "Maypole Dance" in 4/4 time. The score is divided into systems of two staves (treble and bass clef). The measures are numbered 1 through 24. The key signature is one sharp (F#). The score includes a repeat sign at measure 16, marked "Fine C". The piece concludes with a double bar line at measure 24, marked "D.S.". The notation includes various note values, rests, and slurs.



"Maypole Dance"

### "Sicilian Circle"

Originally an old New England circle dance, "Sicilian Circle" provides a good opportunity to drill the dancers in the ladies chain and right and left through. It also makes the dancers listen carefully to the music, as everything is done in counts of eight steps. This is a progressive dance, in that each couple goes on to dance with the other couples in the circle.

**Formation:** Couples standing around the floor in a circle, each girl on her partner's right. Each couple is facing another couple.

**Directions:**

- (1) All dancers, holding their partner's hands, take four steps toward the opposite couple, bowing slightly on the fourth step. Then they take four steps back to place, without turning. The step throughout is a light graceful movement.
- (2) All the couples walk forward toward the opposite couples, join hands with them, and circle once completely to the left, returning to home positions. It takes eight steps to do this entire figure.
- (3) Each couple does a ladies chain with the opposite couple. The ladies are chained back to their partners.
- (4) Each couple does a right and left through with the opposite couple, and a right and left back to place.
- (5) All take four steps forward, and four steps back as in(1).
- (6) All drop hands and walk forward, doing a right and left through with the opposite couple. The dancers do not turn, but walk straight through and face a new couple in the circle, ready to do the dance from the beginning with them.<sup>3</sup>

(The dance is repeated as many times as desired.)

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<sup>3</sup>Ibid., p. 218.

Handwritten musical notation for measures 1 and 2. The key signature is two sharps (F# and C#). Measure 1 features a treble clef with a triplet of eighth notes and a bass clef with a whole note chord. Measure 2 continues the melody in the treble and accompaniment in the bass.

Handwritten musical notation for measures 3 and 4. Measure 3 includes a triplet in the treble. Measure 4 shows a continuation of the melodic and harmonic patterns.

Handwritten musical notation for measures 5 and 6. The notation continues with eighth and quarter notes in both staves.

Handwritten musical notation for measures 7 and 8. Measure 7 contains a triplet in the treble. Measure 8 shows the progression of the piece.

Handwritten musical notation for measures 9 through 16. Measures 9-12 are grouped together, followed by measures 13-16. The notation includes various rhythmic values and chordal structures.

"Sicilian"

## Costumes of Old England

There being no folk costume worn in England today, Cecil Sharp revised a costume appropriate for Old English dances, which have become so popular in this country in recent years, is the period costume selected.

The man's hat may be reproduced in the broad, flat Milan straws of some years back, in case one can be found; or in cheap farmer's straw hat bought at the ten cent store or sometimes in men's furnishing stores. Either will serve.

The blouse is like that worn by some English school boys today, also the short jacket now popularly called an Eton jacket. A boy's sport blouse will serve, or a man's sport shirt, unless it has to be specially made, in which case the sleeves and cuffs should be as in the illustration.

The jacket may be made from cambric cut on straight lines and fitted so that when tied at the neck it will flare open for the rest of the way down the front. The pockets may be merely suggested by stitching with darker colored thread. The sleeves are short enough to show the white blouse sleeve below.

The knee pants should be of the same material and color as the jacket, and cambric is a good material. A bloomer pattern cut not too full, but bagging over the knees will serve for a guide. The tops are gathered into the waistband, which is concealed by the crushed girdle with the flowing ends.

Stockings striped around are sometimes seen in our sport hose, but if not available colored hose will suffice, or white cotton hose may be painted. Light hose are preferable to brown or black.

Brown leather low shoes with the ribbon bows are characteristic of the period; also the ribbon garters of a color in harmony with the balance of the costume.

The woman's costume is as dainty as any feminine dress ever worn, besides offering a multitude of color schemes, and it is easily constructed.

The hat may be an old-fashioned Milan, a garden hat of more recent fashion, or simply a ten cent store farmer's straw hat turned up on one side or in the back and trimmed with artificial flowers, also bought at the ten cent store. The ribbons may be merely strips of yellow calico or cheesecloth.

The tight-fitting waist is best made separate from the panniers of the same material and color. Any waist pattern will serve, and, if it is desired to shape it to the figure, it can be taken in under the arms until it fits snug. Calico, cotton, Japanese crepe, cambric or percale will serve as materials. The fichu and the ruffles can be made from unhemmed white cheesecloth. A little garland of flowers, real or artificial, with ribbon streamers, which may be strips of cheesecloth,

serve to hold the fichu in place.

The shirt is straight and full and gathered at the waistband. It may be made from any of the materials suggested for the waist and may also be flowered or small figured.

The panniers or flounces are straight strips of the material gathered across the hips and stitched in place there. The lower edge is looped up and sewed to the skirt to keep it out, or stiffened with a buckram form over the hips. This is not necessary for the average costume, as the movement of the wearer will give it a bouffante appearance.

Light colored hose the shade of the dress and brown slippers with ribbon bows the shade of the hose complete the costume.<sup>4</sup>

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<sup>4</sup>Francis Haire, The Folk Costume Book (New York: A.S. Barnes Company, 1926), p. 29.





ENGLAND (old)



**The French.**

- a. Effects of the location of the country.
  - 1. More production from the farms.
  - 2. Commerce and shipping from Atlantic ports.
  - 3. Warmer climate and less vigorous people.
- b. The nature of the French people.
  - 1. Very devoted to their homes and country.
  - 2. Deeply religious.
- c. The dance of the French people.
  - 1. The music of the dance.
  - 2. The costume for the dance.

**The Dutch.**

- a. Effects of the nature and the location of the country.
  - 1. Fishing, a great industry.
  - 2. Much shipping on the sea.
  - 3. Trade with surrounding people.
- b. The nature of the Dutch people.
  - 1. Persistent and determined: a lifelong battle against the sea.
  - 2. Thrifty and energetic.
  - 3. Noted for their cleanliness.
- c. The dance of the Dutch people.
  - 1. The music of the dance.
  - 2. The costume for the dance.

**The Scandinavians.**

- a. Effects of being almost surrounded by the ocean.
  - 1. Fishing, a great industry.
  - 2. Climate vigorous but tempered by the ocean.
  - 3. Many sailors and traders.
- b. The nature of the Scandinavian people.
  - 1. Courageous, descendants of the Vikings.
  - 2. Strong, sturdy, and large.
  - 3. Independent.
- c. The dance of the Scandinavian people.
  - 1. The music of the dance.
  - 2. Costume for the dance.

"Chimes Of Dunkirk" (French Dance)

The strongly-marked rhythm of this French peasant tune makes it an easy one to dance to. Keep it gay!

Formation: Form a single circle about the room with each boy on the left of his partner as they face toward the center of the circle. When the music starts, partners face each other with hands on hips.

Part A. O stamp, stamp, stamp; And  
clap, clap, clap. Then  
link arms with your partner  
and turn her 'round.

Part B. Now let us all join hands,  
And with our partners slide.  
We're dancing while the chimes  
are ringing,  
Ding, ding, dong.

Stamp three times--R--L--R--then rest on the 4th count.  
Clap three times--then rest on the 4th count.  
Each boy links R arm with his partner, and turns her  
about with 8 running steps.

Now all face the center, joining hands in a single  
circle, and slide to the left 16 times.<sup>5</sup>

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<sup>5</sup>Beatrice Hunt, Sing and Dance (Chicago: Hall and  
McCreary Company, 1945), p. 34.

Part A

1 2 3 4

5 6 7 8 Part B

9 10 11 12

13 14 15 16

The image shows a handwritten musical score for a piece titled "Chimes of Dunkirk". The score is written on four systems of two staves each. The first system is labeled "Part A" and contains measures 1 through 4. The second system contains measures 5 through 7, with the label "Part B" appearing at the beginning of measure 8. The third system contains measures 9 through 12. The fourth system contains measures 13 through 16. The music is written in treble and bass clefs with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The handwriting is in ink on a white background.

"Chimes of Dunkirk"

### A Polite Dance (French)

The so-called polite dances are not as difficult as the step dances, but their success depends largely upon the airs and graces with which they are performed. First, one must learn to bow and walk gracefully, stretching the foot, holding the knee firm, sinking in the bow. All this required great poise and control. One cannot begin this kind of dancing too young, as it makes people graceful and self controlled. The costume requires the full hoop skirt of the Colonial period, fichu and high hair.

Steps: Minuet walk-pointing toe, leaning back; down, hip bow, girls, curtsey; slow polka or hop-step, gallop or slide-step.

- I. Any number of children take partners in a circle, boys on the inside, girls on the outside. Beginning with the inside foot walk forward, with toe well pointed, two steps to a measure, then turn and face partner. Boy draws heels together, bows stiffly with right hand at waist, left at the side; step left and bow; step right and bow. Girls, step left-right back curtsey. Again they join hands and repeat back to place.
- II. Standing in place facing, they now both step left and tap-tap with right foot; same right; again left; next 4 measures; 8 measures.
- III. Both now join hands and slide right feet forward, hold back, hold, 2 measures. Slide to left in the circle four times to the next 2 measures; bow as before, to measure 7 and 8. Repeat this figure back to place. Change partners by each stepping one to the left or repeat with same partner.<sup>6</sup>

(This is a pretty dance for Washington's birthday).

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<sup>6</sup>Marie Hofer, All The World A-Dancing (Chicago: Clayton Summy Company Publishers, 1925), p. 56.

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Handwritten musical score for "A Polite Dance". The score is written in 2/4 time and consists of 23 numbered measures. The notation includes treble and bass staves with various notes, rests, and dynamic markings (p, f). The score is divided into four systems: measures 1-5, 6-11, 12-18, and 19-23. Measure 19 begins with a key signature change to one sharp (F#). The piece concludes with a double bar line in measure 23.

"A Polite Dance"

"Minuet"

Formation: Four couples in square formation. Head couples are opposite each other and side couples are opposite each other.

Measures 1-4 Head couples take inside hands and do two minuet steps forward, meeting in the center of the square. At the same time the side couples face each other and take right hands, raise arms, and do two minuet steps turning in place.

Measures 5-8 The head couples drop their partners' hands and take right hands of the persons across from them, raise arms, and do two minuet steps turning in place. At the same time side couples do two more minuet steps, still turning in place and holding right hands.

Measures 9-12 Head couples drop hands, change to left hands with the same partner, and turn in place going the opposite direction. At the same time the side couples do two more minuet steps, still turning in place and holding left hands.

Measures 13-16 Head couples drop hands, turn toward home place, take original partners' inside hands and do two minuet steps back to place. At the same time the side couples do two more minuet steps, still turning in place and holding left hands.

The music is repeated from the beginning and the side couples now do the pattern of the head couples. The head couples dance the pattern of the side couples. On the last note of the music all face their partners and curtsy. Throughout the dance each boy keeps one hand on his hip, and each girl holds her skirt with one hand.

Minuet step: One minuet step consists of four walking steps and a point of the toe. Two measures of music are needed for one minuet step.<sup>7</sup>

Measure 1

Count 1-Step left  
Count 2-Step right  
Count 3-Step left.

Measure 2

Count 1-Step right  
Count 2-Step, point left toe  
Count 3-Hold point.

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<sup>7</sup> Grace Fielder, The Rhythmic Program For Elementary Schools (St. Louis: C.V. Mosby Company, 1940), p. 208.

Handwritten musical score for a piece titled "Minuet". The score is written on four systems of two staves each (treble and bass clef). The time signature is 3/4. The key signature has one sharp (F#). The measures are numbered 1 through 16. The notation includes various musical symbols such as notes, rests, and accidentals.

Measures 1-4: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes.

Measures 5-8: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes.

Measures 9-12: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes.

Measures 13-16: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes.

"Minuet"

## Costumes of France

The costume of Brittany is the most fascinating of those rapidly disappearing typical provincial costumes, and is one of the most beautiful in all France.

The man's costume is easily reproduced. In any group of children will be found the jaunty cap, and since the war many have in their possession a French "Blue Devil's" soldier cap or the civilian replica of it, which was quite the fashion for children here and abroad for a season or two. Blue is the proper color; but any other color may be substituted, or the cap may be made from blue percale or flannellette.

The blouse can be adapted by turning up a deep hem, if not too long, or the blouse may be made from percale or any inexpensive material of solid color. Being loose and roomy it may even be made from blue crepe paper. The color next in popularity for the blouse is black. The French people, even to the peasant class, are the most adept users of black in all their dress. The playtime clothes of children are very apt to be black, even when not in mourning; then, even the baby is apt to be found dressed in black silk.

The trousers are like the present day ones except for fit and style. If you can make a pair of American trousers look as if they were made from homespun material and by hand, straight and full, with no lengthwise crease down the center of the front and back, you have solved the problem without more ado. If a girl takes the part of the man, pajama trousers may be used.

The woman's costume is not so easily managed; but the wearer has the satisfaction of knowing that she contributes to the beauty of the picture, which may make up for bother of assembling it.

The headdress and ruff are of the whitest of hand-made lace and are starched stiff enough to stand alone. They may be reproduced for costume purposes with Dennison paper lace, the ruff wired to stand erect, or with cheap embroidery starched stiff.

The waist has a square neck, higher in the back than in the front, and is a snug-fitting bodice opening in the front. The sleeves are wide and straight and set into fairly soft homespun woolen dress, but the dress for costume purposes can be reproduced in percale or unbleached dyed muslin or calico. The black trimming may be of glossy black cambric, sateen or crepe paper may be pasted on for velvet bands.

Any large-checked material may be used for the apron, or even crepe paper will serve. The cut of the apron should be especially noted. It is very full gathered, with a straight fitted V-shaped band which dips in the front.



One thinks of wooden shoes as characteristic only of Holland, in fact, they are worn in parts of Germany, Belgium and France, where the land conditions are similar, in order to protect the feet from soggy, wet fields. The wooden shoes in the illustration are reinforced with iron bands to lengthen their life by preventing splitting.

Short woolen socks of a bright color are worn over the regular stockings. The wooden shoes are not as necessary as for the Dutch costume. Black strap slippers may be substituted.<sup>8</sup>

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<sup>8</sup>Frances Haire, The Folk Costume Book (New York: Abingdon, Cokesbury Press, 1940), p. 39.

Dutch Folk Dance

Occupational dances are always interesting and to our best class of folk lore. This spinning play for

and even can easily be produced with great pleasure.

spinning

forward in the left-right

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FRANCE

## Dutch Folk Dance

Occupational dances are always interesting and belong to our best class of Folk Lore. This ancient Dutch Brides Dance makes a pretty spinning play for boys and girls. Dutch cap, bodice and apron can easily be provided, and will give the children great pleasure.

### "Spinning Dance"

#### Directions:

Steps: Running waltz, forward instead to the side, advance right, follow, left-right; advance left, follow, right-left. Repeat.

Verse I. Four couples form in column--as many columns as will, left hand up as if holding distaff, pull down and twirl with right, once to a measure. Running waltz step, left and right, feet alternating to each measure. Column turns outward, leaders dance to rear, all following, 4 measures. Turn into line and up to place, 4 measures.

Chorus: Two couples form a wheel for spinning, hands on each others shoulders, turn left, 4 measures, then to the right, 4 measures.

Verse II. Again standing in column, two couples work together, head couple runs under second couples' raised hands, 2 measures; repeat same, foot couple leading, 4 measures. Repeat all, 8 measures.

Verse III. Partners stretch hands tautly from each others shoulders, forming yoke (like wooden carrying yoke.) hold outside hands as if carrying bucket; run forward, break and run back and come up column, forming yoke, to place.

Chorus: Two couples run around in a circle, spreading hands like water pouring from watering pot and swishing with the lips. Repeat in opposite direction, 8 Measures.

Verse IV. Dance forward in column with gesture of running needle and drawing thread; break and turn, 4 measures, come up to place, 8 measures.

Verse V. With movement of scattering from a basket, come

down column, turn outward, back and up to place. Then each column thrusts one girl in center, who spins around spreading her full skirts as wide as she can, the others spin around her, reversing to repeat. This dance can be used in a Dutch Wedding Scene.<sup>9</sup>

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<sup>9</sup>Marie Hofer, All The World A-Dancing, (Chicago: Clayton Summy Company, 1925), p. 54.

Handwritten musical score for "A Spinning Dance". The score is written on four systems of staves. Each system contains a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The time signature is 3/4. The score includes various musical notations such as notes, rests, and bar lines. The first system is numbered 1, 2, 3, and 4. The second system is numbered 5, 6, 7, and 8. The third system is numbered 9, 10, 11, and 12. The fourth system is numbered 13, 14, 15, and 16. The notation is handwritten and includes many accidentals and ties.

"A Spinning Dance"



## Costumes of Holland

Many different costumes are worn in Holland. All are attractive and each one is different and distinctive in some minor detail; yet all are typical of what one thinks of as a Dutch costume.

The Men's costumes are chiefly of two kinds, one represented by the illustration, which is typical of Vollandam, the other by replacing the Dutch trousers with peg top knee pants which are as full as bloomers. This is a typical of the Isle of Marken.

The cap is of heavy wool and resembles in shape the winter fur caps of present day use in this country. It can be reproduced in crepe paper over a paper foundation or of flannelette or heavy, unbleached dyed muslin.

The waist should be made with straight lines and lapped over to give a snug appearance. Bright gilt paper pasted on for buttons will serve, or wooden button molds painted yellow and sewed or glued on will be even more realistic.

The trousers should be cut with flared top and the extra fullness laid in loose with unstitched plaits at the waistband. Extra large size pajama pants can be dyed or covered with blue or brownish red or dark gray crepe paper.

The wooden shoes will have to be genuine, although house slippers of felt may be substituted. The wooden shoes are exclusively for out of doors, worn because of the swampiness of the land, and as they are invariably muddy and damp they are left outside the door when the wearer enters. One can tell quite a lot about the number and size of each family by the row of shoes parked just outside the door at meal time.

The neckerchief of red, white, blue, or black knotted around the neck may be only a square of colored cloth or crepe paper.

The woman's costume may be even more variable, but the one chosen is the most picturesque and the easiest to reproduce.

The white cap is reproduced in many of the present day dust caps; or a close fitting hood of some figured material, the same or different from the dress may be used. This is made like a baby's hood and is tied under the chin with small strings.

The figured guimpe is separate and of heavy woolen material, often padded. The waist worn underneath may have half sleeves, reaching from the forearm to upper arm.

The skirt is of heavy wool and quite full, both for the reason that it is worn over seven or eight--some say ten to twelve similar skirts underneath, and that all these skirts rest on a foundation of padding over the hips and back. The result is not a lithe, supple figure by any means, but in most cases it matches the broad and ample costume build of the wearer.

The effect can be reproduced in costume by a three-yard wide skirt, using as many under skirts as the wearer can collect, preferably not white, and making use of padding around the hips and back.

An ample white apron with checked strip of goods or crepe paper sewed on will reproduce the apron. The apron may be of colored or figured material also, but the different colored top is typical.

The hose must be of wool or cotton and if wooden shoes are unobtainable, felt bedroom slippers or carpet slippers are suitable.<sup>10</sup>

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<sup>10</sup>Francis Haire, The Folk Costume Book, (New York: A.S. Barnes and Company, 1926), p. 22.



HOLLAND



## Swedish and Norweigan Folk Dances

Many of the folk dances popular today came to us from Sweden and Norway which not long ago were one kingdom. They are unique in steps and figures, simple in musical accompaniment, and in these three respects, peculiar to these countries. Children love to dance them.

### "Bleking" (Sweden)

Formation: Double circle, partners facing, hands joined.

Measure 1      Jumpup, place right heel forward, and right arm forward. The left arm is back with the elbow bent. Jump, place left heel and left arm forward.

Measure 2      Repeat quickly, right, and left, right.

Measures 3-8    Repeat this step three times.

Measures 9-16    Clasp partner's hands and raise them to shoulder height. Step-hop (turn partner and progress around the circle to the right.) The one on the inside begins by stepping on the left foot and the outside dancer begins on the right foot. There are two step-hops to a measure.

Modern Sweden is reviving interest in its folk lore. Near Stockholm a large park, known as "Skansen," contains a museum in which old customs of the different provinces are shown; modes of living, and of manufacturing. Children are taught dancing here free of charge. Farmers, cobblers, waiters and others present their folk dances there in the dress of their respective provinces.<sup>11</sup>

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<sup>11</sup>Grace Fielder, The Rhythmic Program For Elementary Schools (St. Louis: C.V. Mosby Company, 1952), p. 190.

"Bleking"

Handwritten musical score for "Bleking". The score is written on six systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The music is numbered 1 through 16, indicating measures. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as accents (>) and slurs. The handwriting is in black ink on aged paper.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

## Costumes for Norway and Sweden

Norway is only just beginning to be exploited and to exploit herself--by visitors on "Tours to the Land of the midnight Sun" so that folk costumes still abound in the villages.

A little round woolen cap may easily be reproduced by covering a boy's skull cap with green cotton crepe, dyed unbleached muslin, cambric, or flannelette. The red stripes, and the red pompon of yarn, can then be added.

A man's white handkerchief folded and knotted around the neck will make the cravat scarf.

The jacket is best made from dyed flannelette or muslin and can be cut on stright lines with fairly loose sleeves set plain into armholes. The red band trimming may be of calico or crepe paper.

The vest if worn with the coat may be merely a vestee pinned on the shirt front and jacket. If worn without the coat, it is a straight sleeveless garment V-necked in front.

The breeches can best be reproduced by snug-fitting bloomers made from dyed flannelette or muslin or cambric. They are gathered into a waistband and gathered again below the knee.

White woolen stockings with artistic colored clocks and black pumps with silver buckles complete the costume.

The woman is just as warmly dressed even though this would be her summer costume. Her cap is of soft fleeced wool in a stocking cap shape. She secures it the more firmly by the blue ribbon tied around the head. This cap can be a child's stocking cap or one so shaped may be cut from flannelette or muslin.

The jacket may be short or may reach to the waist. It is cut on straight lines with plain or slightly gathered sleeves set in a fairly large armhole. The jacket laps over enough to close the opening--about one inch--and is bound with contrasting color which can extend a full inch beyond the jacket material and thus make the standing collar.

The white waist may or may not show below the jacket according to preference in the length of the jacket.

A full straight skirt gathered into a waistband or with an elastic top can be made from dyed flannelette or muslin or cambric, or cotton crepe. The band of contrasting color is typical and should not be omitted. In real life this is a heavy woolen skirt with the contrasting color either woven into the material or added in the form of wool work or another material of contrasting color. It should be six to eight inches from the ground.

White woolen stockings with bright red clocks are typical, and black dull leather pumps with silver buckles complete the costume.<sup>12</sup>

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<sup>12</sup>Ibid., p. 77.



NORWAY



# Danish Folk Dance

The Danish folk dances are closely related to those of Sweden. Some are said to have originated in Denmark and are also found in Sweden. They are all characterized by simple folk melodies and have simple folk dances.



SWEDEN

## Danish Folk Dance

The Danish folk dances are closely related to those of Sweden. Some are said to have originated in Denmark, and are also found in Sweden. They are simple in structure, vigorous and have simple folk melodies for accompaniment.

### "Seven Jumps"

Formation: Single circle with a leader in the center if desired. (1)

Measure 1-8 All join hands and skip to the left (one skip to a measure). On the last note of the phrase all jump high and reverse directions.

Measures 9-16 All skip to the right.

Measures 17 Drop hands, place them on hips, and raise right knee. Hold this position as long as the note is held.

Measures 18 Replace foot, take hands in the circle, and get ready to skip again. (2)

Measures 1-16 Repeat number one.

Measures 17-18 Drop hands, place them on hips, and raise left knee. Replace foot, take hands, and get ready to skip. (3)

Measures 1-16 Repeat number one.

Measure 17 Drop hands, place them on hips, and kneel on right knee.

Measure 18 Jump up quickly, take hands, and get ready to skip. (4)

Measures 1-16 Repeat number one.

Measures 17 Place hands on hips and kneel on both knees.

Measures 18 Jump up quickly, take hands, and get ready to skip. (5)

Measures 1-16 Repeat number one.

Measure 17 Kneel on both knees, place right elbow on floor, chin resting in hand.

Measure 18      Jump up quickly, take hands, and get ready to skip.

- (6)

Measures 1-16 Repeat number one.

Measure 17      Kneel on both knees, place both elbows on floor, chin resting in hands.

Measure 18      Jump up quickly, take hands, and get ready to skip.

(7)

Measures 1-16 Repeat number one.

Measure 17      Kneel on both knees, place both hands on forehead, and place backs of hands on floor.

Measure 18      Jump up quickly, take hands, and get ready to skip. The dance is completed with all doing the skipping part (measures 1-16.)<sup>13</sup>

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<sup>13</sup>Grace Fielder, The Rhythmic Program For Elementary Schools (St. Louis: The C.V. Mosby Company, 1952), p.194.

-69-

**A**

The musical score is written in 2/4 time and consists of 16 measures. It is divided into four systems, each with a treble and bass staff. The key signature has one flat (B-flat). The notation is handwritten and includes various musical symbols such as notes, rests, and accidentals. The measures are numbered 1 through 16. Measure 16 ends with a double bar line. The piece concludes with two measures of whole notes in both staves, each marked with a fermata.

"Seven Jumps"



## CHAPTER VI

### FIFTH GRADE UNIT IN SOCIAL STUDIES CORRELATING DANCING WITH MUSIC AND ILLUSTRATIONS

The Nation Grows Larger and stronger.

1. The land of cotton.
  - a. The lower Mississippi.
    1. Size of the River, "Father of Waters."
    2. Early explorations.
      - a. Spanish.
      - b. French.
    3. Delta built by river siltment.
    4. Floods and attempts to control them.
    5. New Orleans, the port city.
      - a. Location to control river commerce.
    6. Difficulties with France and Spain.
      - a. Jefferson's attempted negotiations.
      - b. The Louisiana Purchase.
  - b. Florida.
    1. How the Spanish acquired it.
    2. Difficulties in their administration.
      - a. Negroes.
      - b. Indians.
      - c. Pirates.
    3. U.S. Policing activity.
      - a. American settlers in Florida.
      - b. Andrew Jackson.
    4. The Acquisition of Florida.
      - a. Territory included.
      - b. Price.
      - c. What the people thought of it.
    5. What the region is like.
      - a. Semi-tropical climate and abundant moisture.
      - b. Low, flat coastal plain surface.
      - c. Vegetation.
        1. Semi-tropical fruits.
    6. Timber, forests of southern pine.
      - a. Lumber.
      - b. Turpentine.
      - c. Resin.
    7. Vegetables, several crops a year.
      - a. Lettuce.
      - b. Celery.
      - c. Tomatoes.

C. Texas.

1. Settlement of U.S. Citizens in the region.
2. Difficulties between Texas and Mexico.
3. Independence declared.
4. Sam Houston.
5. The Alamo.
6. The Mexican War.
7. Area included in the annexation.
  - a. Present state of Texas.
  - b. Parts of other states.
    1. New Mexico
    2. Colorado.
    3. Wyoming.
    4. Kansas.
    5. Oklahoma.
8. Nature of the country.
  - a. Climate--variations due to great area and differences in altitude.
    1. Hot, moist region.
    2. Some-arid and semi-arid regions.
    3. Coal, grassy uplands.
  - b. Soil.
  - c. Mineral resources.
  - d. Agricultural production.
    1. Fruits, vegetables, pecans, wheat, peanuts, cotton, and rice.
  - e. Livestock.
    1. Cattle, sheep, and goats.
9. King Cotton and Slavery.
  - a. Southern climate ideal for cotton.
  - b. Cotton originally a "hand labor."
  - c. Development of plantation system.
    1. Slaves to the Indies to trade for sugar.
    2. Sugar to the states to trade for rum.
    3. Rum to Africa to trade for more slaves.
- d. Dances of the people in the Southern U.S.
10. Kind of dances.
  - a. Square dancing.
  - b. Round dancing.
  - c. Negro dancing.
11. Kinds of costume the people wore.
12. Music for the various dances.

" Cowboy Dance (American)

The American Cowboy is destined to supply an original theme in Folk Lore of which we may be glad. Play in a galloping rhythm. Also make abrupt stops in the added chorus for bucking and throwing.

Steps: Galloping, trotting, running. Arms, throwing, whirling. Let the children sing or whistle air.

Range or Herd Riding: Come on whistling first four measures forming a circle. Gallop around to the left, facing outward, circling the imaginary lasso overhead from right to left, 16 steps, 8 measures. Repeat same in opposite direction. Lift feet well with a bouncing motion.

Chorus: Face and throw lasso outward, pull back 4 times four measures. Take as much time as desired for this.

Round Up: All gallop forward as before in circle, a leader winding them all up to the center--16 gallops, eight measures. End man turns about and reverses the circle and winds back to place.

Chorus: Bucking Bronco. Facing outward as before, run 3 steps forward, jump and run back to place. Repeat four times, four measures.

Free Riding Stunts

Arms extended outward, Indian fashion, gallop round the room and at end of 8 measures turn and run up and reir with a great deal of "rarin." Repeat to place. Chorus one or two.<sup>1</sup>

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<sup>1</sup>Marie Hofer, All The World A-Dancing, (Chicago: Clayton F. Summy Company Publishers, 1925), p. 16.

This is a handwritten musical score for a piece titled "Cowboy Dance". The music is written in G major (one sharp) and 6/8 time. It consists of 20 measures, numbered 1 through 20. The notation is arranged in five systems, each with a treble and bass staff. The melody is primarily in the treble staff, while the bass staff provides a simple harmonic accompaniment. The score includes various musical notations such as eighth and sixteenth notes, rests, and bar lines. The handwriting is clear and legible.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

"Cowboy Dance"

"Plantation Dance (Cake Walk)

The weird melodies and rhythms of the Negro, form one of the richest sources of American Folk Lore. The early syncopations of the African-American Coon Song must not be confused with the later ragtime or the Jazz of the present day. Jazz is from an Asiatic and not African source. Also the real Negro music harks from the plantation and not from the Bowery. The following air is one associated with the Cake Walk, which was the chief social occasion of the old Plantation days. In this young and old took part, with a big quality cake as prize for the couple who invented antics and pranced most grandly. The ceremonies expressed unbounded good will and fun, but decorous thruout.

Steps: Walking, marching, skipping, with fancy dance antics, such as lifting knees high, leaning well back, thrusting legs forward with toe well pointed, lifting knees and crossing feet while walking, also twitching legs backward while stepping forward. With all these steps there is a great deal of rhythmic swaying and prancing. The couples vie with each other in inventing airish movements, and the most admired "take the cake." This dance can be used to illustrate a plantation story or play.

The Cake Walk is danced with partners, in the form of a grand march around the room. The ladies are flauntingly dressed, carrying parasols, bouquets and other decorative features. The men are dressed in exaggerated full dress with high collars and gay ties, colored silk handkerchiefs, high hats and canes.<sup>2</sup>

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<sup>2</sup>Ibid., p. 66.

Handwritten musical score for "ntation Dance". The score is written on two staves (treble and bass) in B-flat major (one flat) and 2/4 or 4/8 time. The piece consists of 16 measures, numbered 1 through 16. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The piece concludes with a double bar line in measure 16.

"Alabama Jubilee" (Square Dance)

BEGINNING:

It's allemande left go all the way round,  
a right hand round the next, boys  
and don't you fall down.  
The left hand round the next little gal,  
right hand round the next,  
She's the sweetest little pally,  
It's a left hand, a right hand,  
now don't you be slow,  
all around that lady in the calico.  
Meet your little honey and you promenade.  
Take a little walk with that sweet little maid  
to the Alabama Jubilee.

The gents face their corner or left hand ladies, and extend their left hands to the ladies' left hand. Walking completely around the lady (counter clockwise) the gents extend their right hands to the right hands of the next corner the second time take the left hand of the next corner lady. Walking completely around her (clockwise) they extend left hands to the next, right hands to the next and so on, alternating with each lady around the set and walking completely around each person until they meet their original corner the second time take corner by left hand walk past her to the next corner with right hand walk past her to take next corner by left hand walk completely around her, meet original partner and promenade her home.

FIGURES:

Oh the four ladies promenade the inside of the ring,  
(the ladies walk (counter clockwise) around the  
inside of the ring and return to their partner.)  
Back to your honey and you give him a swing,  
(partners swing, waist type).  
Sashay round your corner girl (passing right shoulders  
back to back, the gent walks around third corner  
lady.)  
Bow to your honey boys give her a whirl.  
(the gents bow to their partners and then swing.)  
Now the four gents you promenade the inside of the  
ring, (the gents walk counter clockwise around the  
inside of the ring and return to their partners.)  
Back to your honey and sashay all, (passing right  
shoulders back to back the gents walk around their  
partners.)  
Swing that corner gal around, take a little walk  
all around the town, to the Alabama Jubilee.  
Repeat figures three more times, It's allemande left  
go all the way around etc.

"Down the center and split the ring" (Square Dance)  
(Any square dance music may be used.)

**BEGINNING:**

First couple balance and swing  
down the center and split the ring,  
down the center and cut away six,  
swing when you meet, both head and feet,  
and the side couple swing.  
Down the center and cut away four,  
swing when you meet, both head and feet,  
and the side couples swing.  
Down the center like you used to do,  
down the center and cut away two,  
swing when you meet, both head and feet,  
and everybody swing.

First couple goes down the center of the set in between the right hand couple, then each comes back up the outside, the lady going up the right side and the gent up the left side. When they meet, all couples swing. They go down the center once more but this time they only go part way; the lady going round couple number two and the gent going around couple number four. Then they go back up the outside once more and meet at home and everybody swings again. The necessity for this is that the next time they only go around one on each side, the lady going round the number two gent and the gent going round the number four lady. All swing again after an allemande left and call each couple out in turn.

**Repeat:**

Repeat the above, calling out couples two, three and four in turn. Have an allemande left between each call.



"When The Work's All Done This Fall"

**Figure:**

The first old couple go the the right and circle four hands round. Leave the lady, go the the next and circle three hands round. Take that lady to the last and circle four hands round. Say goodbye and leave her there and go to your stamping ground.

The two side gents turn the right hand lady, With the right hand right around. Now turn the left hand lady with the left hand once around.

With the right hand lady you right and left with the couple over there, Now right and left right back again, for they're a jolly pair.

With the left hand girl you now sashay with the couple cross the way. Now sashay right back again, you haven't long to stay!

The lonesome gents they do-si-do around on heel and toe.

Now allemanade your partner, just once around the room. The next old couple starts to dance, when I begin the tune.

A handwritten musical score for the song "When The Work's All Done This Fall". The score is written on six systems of two staves each (treble and bass clef). The time signature is 4/4. The music is written in a simple, handwritten style. The first system is marked with a '1' above the treble staff. The second system is marked with a '2' above the treble staff. The third system is marked with a '3' above the treble staff. The fourth system is marked with a '4' above the treble staff. The fifth system is marked with a '5' above the treble staff. The sixth system is marked with a '6' above the treble staff. The seventh system is marked with a '7' above the treble staff. The eighth system is marked with an '8' above the treble staff. The music consists of a series of eighth and sixteenth notes, with some rests and ties. The final system ends with a double bar line.

"When The Work's All Done This Fall"

## "Virginia Reel"

Originally this was an English dance, known as "Sir Roger De Coverley." However, it has been done in the United States for so long that it is probably the best-liked of all American country dances. This is the family-style formation. Longways sets of from four to eight couples. Six couples is the ideal number for this dance.

- (1) All take four steps forward, bow to partner, and four steps back to place.
- (2) All walk forward, give right hands to partners, walk around partners and back to place.
- (3) Do the same, joining left hands.
- (4) Do the same, joining both hands, and turning in a clockwise direction.
- (5) All do-so-do partners, returning to place.
- (6) First couple joins both hands with each other, and slides eight steps down the center of the set, and eight steps back to place.
- (7) First couple now does the reel, as in page of directions.
- (8) When the first couple reaches the foot of the set, they slide back up to the top again.
- (9) There they separate, girl going to the head of her line, boy to the head of his. They all face forward, toward the music.
- (10) At the command, "Cast off" they separate, girls going left and down to the foot, and boys to the right, and down to the foot.
- (11) The first couple forms an arch at the foot, and the others go through it, moving up the set, and forming their lines again. The first couple remains at the foot, and the others have all moved up one position. The dance is repeated once for each couple.

### Call

Forward and bow to your partners all,  
Right hand 'round, around the hall,  
Left hand back and don't be slack,  
Two hands round and around you go,  
And now your partners do-si-do,  
First couple reel down the set,  
Sashay back.  
First couple reel down the set,  
Get to the foot and sashay back,  
Form your lines,  
Cast off, Girls to the right, boys to the left,  
Form your lines and all go through,  
Ready all--from the beginning!

"Irish Washerwoman"  
-81-

This is a handwritten musical score for the piece "Irish Washerwoman". The score is written on five systems, each consisting of a treble and a bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 6/8. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is divided into measures numbered 1 through 16. The notation includes eighth and sixteenth notes, rests, and fingerings (indicated by numbers 1-5). The bass staff accompaniment features a consistent rhythmic pattern of eighth notes, often with a '7' written below the staff, possibly indicating a specific fingering or a shorthand for a common accompaniment pattern. The handwriting is in black ink on a white background.

"A-Hunting We will Go"

All join hands to form a single circle, and then at three places drop hands, breaking the circle into three equal segments. Each segment sings the round three times and performs the dance like a round in that order.

Sing

A-hunting we will go,  
A-hunting we will go,

Heigho the merry-o

A-hunting we will go. (bang!)

Imitate bugles.

Heigho, heigho, heigho!

and

Dance

Segment gallops toward the center 4 steps.

They raise right arms aloft, and wave in a cheering motion twice.

Raise "gun" to shoulder as though aiming. On the 4th count pull the trigger, and shout "bang."

Hold hands to mouth, and imitate a bugler.

Raise right arms aloft three times in a cheer.

A handwritten musical score for the song "A-hunting We will Go". The score is written on five systems of two staves each. The top staff of each system is in treble clef with a key signature of one sharp (F#), and the bottom staff is in bass clef with the same key signature. The music is written in a simple, hand-drawn style. The first system contains measures 1 and 2. The second system contains measures 3, 4, and 5. The third system contains measures 6 and 7. The fourth system contains measures 8 and 9. The score ends with a double bar line at the end of measure 9. The numbers 1 through 9 are written above the corresponding measures.

"A-hunting We will Go"

"Oh Susannah"

Formation: Single circle of couples, with each girl on her partner's right, all facing the center.

- (1) All the girls walk four steps forward into the center, and four steps back out to place.
- (2) All the boys do the same.
- (3) All face partners. Give right hand to partners and do the grand right and left, boys going counter-clockwise and girls clockwise.
- (4) Counting the original partner as number one, each boy takes the seventh girl he meets as his new partner. He meets his girls on the words "Susannah," don't you cry. Each couple joins hands in skating position, and promenades around the circle in a counter-clockwise direction. If any boy or girl does not find a partner immediately, he or she must step into the center of the circle, hand raised, to find one.
- (5) All dancers step into the circle again, facing the center, with the girl on her new partner's right. Repeat the dance as often as desired.

Singing Call

- (1) I come from Alabama with my banjo on my knee,
- (2) I'm going to Louisiana, my true love for to see,
- (3) It rained all night, the day I left,  
The weather it was dry,  
The sun so hot I froze to death,  
Susannah, don't you cry,
- (4) Oh, Susannah, don't you cry for me,  
For I'm going to Louisiana,
- (5) With my banjo on my knee.

Handwritten musical score for "Oh Susannah" in D major, 2/4 time. The score consists of four systems of two staves each. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The score is numbered 1 through 17. The melody is: 1. G4, 2. A4, 3. B4, 4. C5, 5. B4, 6. A4, 7. G4, 8. F#4, 9. E4, 10. D4, 11. C4, 12. B3, 13. A3, 14. G3, 15. F#3, 16. E3, 17. D3. The accompaniment consists of chords and single notes. The score ends with a double bar line and a repeat sign.

"Oh Susannah"



"Pattycake Polka"

Formation: A double circle of partners facing each other. Girls are on the outside, facing toward the center. Boys are on the inside, facing out. They hold each other in regular dance position.

- (1) The first step is a heel-and toe, familiar to all folk dancers. The girl extends her right foot to her right, heel on the ground, toe pointing up. At the same time, the boy extends his left foot to the left, heel on floor, toe pointing up.
- (2) She now brings her right foot back, so the toe touches the floor directly in front of her right foot. The boy simultaneously brings his left foot back, so the toe touches the floor in front of his right foot. This is all done to the first measure, with a springing step.
- (3) Repeat (1)
- (4) Repeat (2)
- (5) All the couples take four sliding steps to the girl's right, and the boy's left. The circle moves around the floor in unison.
- (6) Steps one through five are repeated, in exactly the opposite direction. The girl does the heel-and-toe twice, leading with her left foot, as the boy does it with his right foot. They slide four steps to the girl's left, and boy's right.
- (7) All face partners, dropping hands. Each boy claps his right hand against his partner's right hand three times.
- (8) They clap left hands three times.
- (9) They clap both hands against each other three times.
- (10) Bending knees slightly, they slap their own knees three times.
- (11) All the dancers link right elbows with their partners and walk once around each other, in a clockwise direction. Leaving their partners, each boy now moves one girl to the left. He takes this girl for his new partner, and begins the dance with her.

Prompt call to help dancers

- (1) Heel, and toe, heel and toe,
- (5) Slide, slide, slide, slide,
- (6) Heel and toe, heel, and toe,
- (7) Right, right, right,
- (8) Left, left, left,
- (9) Both, both, both,
- (10) Knees, knees, knees,
- (11) Right elbow round and go on to the next.

The image displays a handwritten musical score for the piece "Irish Washerwoman". The score is written on two staves, a treble staff (top) and a bass staff (bottom), both featuring a key signature of one sharp (F#) and a time signature of 2/4. The music is organized into four systems, each containing four measures. The measures are numbered 1 through 16, with the numbers placed above the treble staff. The notation includes eighth and sixteenth notes, often beamed together, and rests. The bass staff accompaniment consists of a steady eighth-note pattern. The piece concludes with a double bar line at the end of measure 16.

"Irish Washerwoman"

## CHAPTER VII

### SIXTH GRADE UNIT IN SOCIAL STUDIES CORRELATING DANCING WITH MUSIC AND ILLUSTRATIONS

People History tells us about.

Egyptians.

- a. Why were they civilized so early?
- b. What was their country like?
- c. Africa, the dark continent.
- d. What did they leave to us?
  1. Art, science, irrigation, calander, writing, and tombs.

Babylonians.

- a. Why were they civilized so early?
- b. What was their country like?
- c. What did they leave to us?
  1. Architecture, measuring time, and money.

Hebrews.

- a. Why was their advancement slower?
  1. Strong neighbors and desert country.
- b. Why do people visit their land today?
  1. The Holy Land.
  2. The Suez Canal--"British Life Line".
- c. What did they leave us?
  1. The Old Testament, the idea of one God.
  2. Christianity.
  3. Ten Commandments.

Phoenicians.

- a. Why were they the greatest traders?
  1. Location on the sea, good harbors.
  2. Materials for ships.
  3. Articles of trade.
- b. What did their discoveries include?
  1. The Mediterranean World.
  2. The entire Africian coastline.
- c. What did they leave to us?
  1. Naviagation.
  2. Simplified alphabet.

Chinese, Ancient, and Modern.

- a. Why were they called the greatest potential market in the world?
  1. Large population.
  2. Barren country, "The Good Earth."
  3. Low standard of living.

- b. What is their country like?
  - 1. A land of small farms.
  - 2. A land of mineral wealth.
- c. The dances of these people if available.
  - 1. Kinds of dances.
  - 2. Kinds of Music with the dances.
  - 3. Various costumes worn in these dances.

## CHINESE FOLK DANCE

The picturesque Chinese Kite and Lantern festivals appeal strongly to the children. The following authentic dance tune makes an effective background for Chinese costumes and lanterns. Pretty Mandarin coats can be made of black, purple, yellow and rose colored glazed cambrics, with dragons in contrasting colors of crepe paper posted on. One width of cambric will leave a margin of wide sleeve with under arm form cut out. Cut a slit for head opening. Lanterns can easily be made from decorated crepe paper cylinders suspended from wands. These should be unlighted. Let one child who is not dancing set the time with a gong or cymbal.

### FEAST OF LANTERNS

#### Directions:

Steps: Short running steps eight to measure, not too fast. Lift feet well.

- I. With lanterns fastened to wands, the children run into circle, eight steps to measure. Run lightly, but not too fast round to left, holding lanterns up firmly in right hand. On fourth measure, they turn shaking them lightly, to set the bells sewed on their sleeves to jangling pleasantly. Repeat.
- II. Partners facing each other, now run in and out, chaining in opposite direction. Both start with the right foot, eight little steps to measure-in and out-once around the circle. This may be repeated by turning when back in place, by going in opposite direction, four to eight measures.
- III. All walk four steps to center and bow low; raise lantern high. Two measures. Turn and walk outward, bow low and raise lantern high. Repeat this, salaaming low the second time.
- IV. Following a leader, serpentine in all directions about the room, using II. The dance may be good lesson in keeping time. The music should be played in even, pointed time.<sup>1</sup>

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<sup>1</sup>Marie Hofer, All The World A-Dancing, (Chicago: Clayton F. Summy Company Publishers, 1925), p. 12.

A handwritten musical score for a piece titled "Feast of Lanterns". The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#) and the time signature is 4/4. The notation is in a style typical of early 20th-century manuscript notation, featuring many beamed sixteenth and thirty-second notes, often with stems that cross the staff lines. The music is numbered 1 through 16, with some measures containing multiple notes. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in ink on aged paper.

"Feast of Lanterns"

## "Russian Folk Dance"

Russia is a country in which we are much interested. The Steppes are the broad plains in the southeastern part, where the Cossack rode wild and free. While Russian dancing is very difficult, young children can learn many of the steps and gestures. Set to these old Cossack airs, they make good light gymnastics which will help them to enjoy and understand the dances later.

### "On The Steppes"

#### Directions:

- I. Walk three steps, hands on hips, two measures; stamp three times in place; right hand raised above head, four measures. Repeat eight measures. Dance in circle or line to right and left.
- II. Face to center of circle; three follow steps to right, three stamps, two measures, same to the left, four measures; repeat eight measures.
- III. Face outward, eight skips backward, lifting knees well, four measures; repeat forward eight measures. Arms folded high on chest.
- IV. Heel polka, heel forward with extended leg--forward four times; throwing right arm outward with right foot; left with left; alternating four times, four measures. Repeat eight measures. Hands at waist when at rest.
- V. Heels together, bend knees, one beat, straighten knees and come up with heels apart, two beats, one measure. Repeat four times, four measures. Repeat entire eight measures. Arms in and out, extended from shoulder-clap hands.
- VI. Two heel-clicks to side, one measure; beat feet three times in place, two measures; two-clicks, three measures; finish with three stamps, four measures. Repeat to left, eight measures.
- VII. Four steps right, heel leading forward, stamp-stamp-leap, four measures. Repeat to left; finish with a stamp-stamp-jump in air, yell, right arm up.<sup>2</sup>

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<sup>2</sup>Ibid., p. 48.

A handwritten musical score for a piece titled "On The Steppes". The score is written on ten staves, organized into five systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The time signature is 2/4. The music is written in a style that appears to be a transcription or a simplified notation, with many notes marked with dots and some notes beamed together. The score is divided into sections by bar lines, with some sections marked with repeat signs. The sections are numbered 1 through 28, with some numbers appearing above the treble staff and others below the bass staff. The title "On The Steppes" is written at the bottom center of the page.

1. 2. 3. 4. 5. 6.

7. 8. 9. 10. 11. 12.

13. 14. 15. 16. 17.

18. 19. 20. 21. 22.

23. 24. 25. 26. 27. 28.

"On The Steppes"



## Costumes for Russia

Many folk costumes abound in Russia and so great is the extent of the country that as many different peoples and customs of dress exist as in all the rest of western Europe.

The man's cap is usually that of heavy wool with a wool pompon. It may be also of fur and very much like fur caps worn in winter in our northern states. The pompon is easily made of red yarn.

The blouse, if to be worn by a girl, can often be supplied from the present fashion so-called Russian blouses; however, when making, use dyed muslin with the design painted or stenciled on. It is made with kimono sleeves and slips over the head; the opening is on one shoulder front or back and concealed by the design. It is cut on straight lines and bloused by means of the sash, which is a strip of colored cloth.

The breeches may be cut like bloomers and made from flannelette.

Black leather boots are almost essential, but if unattainable use the black oilcloth gaiters, or may be colored puttee leggings like those worn in our army. They may be black, red or any color harmonizing with the color scheme.

The woman, if married, does not show her hair in any of the many headdresses ranging from the simple handkerchief tied over the head to the most elaborate jeweled crown of velvet and metal, one of the more simple crown shape, but arching over the head are more typically Russian.

The waist has the long shoulder seam outlines with color, also the armhole in which is set a full gathered sleeve that gathers again into the cuff band. If desired a short puffed sleeve may be used instead.

The little sleeveless jacket is made straight and trimmed with bands of contrasting color. In the genuine costume this may be of wool or velvet trimmed with gold braid.

The skirt is short and full and gathered in at the waistband. The design around the lower edge of the skirt is typical. It may be contrasting material stitched on, or the design may be stenciled or painted on.

Just as typical is the short apron of some striking, contrasting color.

The red leather boots are typical but almost impossible to reproduce. An old pair of white slippers may be dyed red with India ink if red is desired, or black leather slippers and red hose may be worn.<sup>3</sup>

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<sup>3</sup>Frances Haire, The Folk Costume Book, (New York: A.S. Barnes Company, 1926), p. 102.



RUSSIA

## CHAPTER VIII

### Teaching Aids

In this chapter various teaching aids are suggested which have been presented in this paper to enable the teacher who has had very little experience to be able to teach dancing more easily and correlate it with Social Studies. In the definition of terms, one will find it easier if he will take a small group or a square (eight students) and go through the various forms until the teacher and students understand the figures without any music at all. This will help the students to understand better the different terms that will be called in some of the folk dances that have been presented in this paper.

This can be better accomplished where there is abundant room, such as in a large class room with movable desks or a gymnasium if available, for the activity and lesson procedures. The other pupils may watch while waiting their turns on the floor. After the different formations have been gone through with each group, it will be easy to have the entire class go through the terms at the same time.

It is good to show movies on folk dancing before the teaching procedure begins, if a projector is available. The Film Library in Helena, Montana, have some films on dancing which the teacher could very easily order. Films on dancing can also be obtained from the nearest Film Library. After

seeing the films, the students will understand better and learn quicker than if they hadn't had the opportunity to see the films or hear the music.

In the very beginning of introducing the various folk dances, the teacher will probably want to use the blackboard to illustrate the different formations that the students will be expected to do on the floor.

The writer of this paper has presented the various steps in teaching the folk dance. Those have been used by many dance teachers and have proven to be very successful.

The reader will also note that the music has been given with each measure, numbered to help the teacher in presenting the dance steps. The instructions for the dances are illustrated in terms with the numbered measures. The dances will be taught step by step with the measures until the students get the feel of the rhythm. This is the simplest way in teaching folk dances to children. The music has been presented with the dance instructions in order that the busy teacher may have this material in hand without having to look up material.

It is best to have a piano accompanist to assist in these dances. If this is impossible, one may obtain some of the records that are listed on the instruction pages and also in the appendix of this paper. Any of the square dance record music may be used with the square dances.

The Social Study unit has been derived from the Montana Course of Study and the latest Social Study books that are



being used throughout Montana in the fourth, fifth, and sixth grades.

It is hoped that these illustrations of the folk dances, music, costumes, and Social Study outline will be helpful to the teacher who wishes to take advantage of the illustrations that are given in this paper and to make Social Studies a more desirable and interesting subject for the intermediate grades.

Perhaps it would be better not to teach any one dance longer than thirty five or forty minutes at a time, as pupils of this age level become very tired and are likely to lose interest easily.

Three or four lessons may be taken to teach one folk dance. This will, of course be determined by the aptitude of the class as a whole and the difficulty or simplicity of the dance that is being taught.

At the end of a Social Study unit, a few teachers may like to put on an exhibition of the unit that has been taught and the different dances the children have learned. If this is the case, the teacher will find the costumes very easy to make by looking at the illustration and directions that are given in this paper.

If the teacher will read the history background of these various dances and relate it to the pupils, they will have a better understanding of the dances and why the people of these different countries dress as they do. A short history

of dancing has been given from the primitive time up to the twentieth century. This will enable the reader to appreciate and enjoy the dances and people being studied.

A beautiful dance festival could easily be put together with all the different folk dances that have been studied throughout the entire school year. This would be very colorful and delightful for the pupils as well as the parents.

## CHAPTER IX

### Summary

This thesis was written to help teachers who are teaching in the intermediate grades, and the teacher in training. This paper should be useful as an aid in arousing interest in the student and will better acquaint him with other lands and people, how they dress, dance, and live. The dances will make the student acquainted with an appealing part of the country and people. Most children of this age level love to do folk dances. Dancing is good as an aid in physical education programs.

This thesis will especially benefit the teacher in-training or the teacher who is just beginning to teach with little or no experience in folk dancing. The most popular formations are used in the descriptions in this paper.

The section on definitions and terms lists those which the students will want to know and will need to know in dancing the folk dances. By repetition he will better acquaint himself with the terms so he will understand the calls of the dances. This will help a student in co-ordination.

The steps in presentation that have been given in this paper will help anyone who is teaching folk dancing or any kind of dancing. It is necessary that dancing be taught step by step for better and quicker understanding. First, it is thought best to learn the steps of any dance without music

at all, then listen to the music, clap to it, and then fit the steps with the different measures. In this paper, the writer has presented the material in such a manner that it is very simple. The measures to the music have been numbered to go along with the instructions that are given with each dance. If the teacher will teach the folk dances by this method, it is amazing how simple the students will find them, and how soon they will be dancing right to the music and feeling the rhythm. It is hoped that an accompanist and piano will be available to the one who is beginning to teach these dances, however, records are very successful in teaching dancing, and these may be obtained from any record or music store.

The illustration of the costumes have been presented in a way to give the reader a better understanding and views of the various costumes of the country that is being made the object of the dance lesson. This will also aid in preparing programs for the dances which will be taught.

The writer has intended the reader or the person who will be teaching the dances to have an idea of the history of the dance and where it originated. A history has been given so the teacher may benefit in his teaching. A Social Studies outline for the fourth, fifth, and sixth grades have been given in this paper with the illustration of how these dances could easily be correlated with the Social Studies to show the teacher how easily this correlation could be throughout the teaching



of Social Studies. The writer hopes this paper will inspire the teacher to use this method in her teaching of Social Studies for this grade age level and that it will be a reference for any teacher who is interested in teaching folk dancing.

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#### B. PERIODICALS

- American Squares. Charles Grabbe Thomas, 121 Delaware Street, Woodbury, New Jersey. \$1.00 per year.
- Boots and Bonnets. Johnson Printing Company, 7 W. Haskell, Tulsa, Oklahoma.
- Folk Dancer, The. The Folk Dancer, Box 201, Flushing, New York.
- Foot N' Fiddle. Foot N' Fiddle, Box 2110, Austin, Texas. \$1.00 per year.
- Rosin The Bow. Rod LaFarge, 115 Cliff Street, Haledon Paterson 2, New Jersey. \$1.50 per year.
- Sets In Order. Sets in Order, 152 N. Swall Drive, Los Angeles 48, California. \$2.50 per year.
- Swing Your Partner. Carl Journell, 5310 Pease, Houston, Texas. \$3.00 per year.

APPENDIX

RECORDS AND ALBUMS FOR DANCING

<u>Name</u>	<u>Dance</u>	<u>Number</u>
After The Morning	Hesitation Waltz	Decca 5597
Montana Dance	Tucker Waltz	Decca 2565
Badger Gavotte	Badger Gavotte	Ford 110
Varsovienne Waltz	Varsovienne Waltz	Ford 110
Balen I. Karlstad	Heel and Toe Polka	Linden 29
Black Hawk Waltz	Black Hawk Waltz	Victor 20075
Laces and Graces	Laces and Graces	Imperial 1006
Cotton Eyed Joe	Cotton Eyed Joe	MacGregor 604
Los Altenas	Mexican Dance	Imperial 1081
Five Foot Two	Mixer	Rondo R186
Glow Worm	Glow Worm Gavotte	Imperial 1044
Rye Waltz	Rye Waltz	Columbia 37632
Schottische	Schottische	RCA Victor 25-1009
Hot Pretzels	Hot Pretzels	Imperial 1039
Irish Washerwoman	Virginia Reel	Columbia C 47-7
Little Brown Jug	Brown Eyed Mary	Imperial 1004
Mexican Waltz	Mexican Waltz	Folkraft F 1035
Oh Johnny	Circle Mixer	Folkraft F 1035
Oklahoma Mixer	Oklahoma Mixer	Globe 5002
Put Your Little Foot	Varsovienne	Folkraft F 1056
Red River Valley	Circle Mixer	Imperial 1009
Red Wing	Two-Step	Parlophone F 3339
Road to the Isles	Road to the Isles	Parlophone F 3339
Boston Two Step	Boston Two Step	Parlophone F 3339
Sicilian Circle	Sicilian Circle	Victor 22991
Swedish Waltz	Swedish Waltz	Decca 45022
Viennese Waltz	Viennese Waltz	Columbia 35506

Square Dance Records Without Calls

Blackberry Quadrille	Square	RCA Victor 36403
Soldiers' Joy	Square	RCA Victor 36403
Buffalo Gals	Square	Capitol 7940162
Cliffie Stone	Square	Capitol 7940160
At a Georgia Camp Meeting	Square	Imperial FD 16
Wabash Cannonball	Square	Folkraft F 1006

Square Dance Albums Without Calls

Cliffie Stone's Band	Square	Capitol BD 44
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